

the most fanciful ideas of their connection with decency. The history of dress throws an interesting side-light upon human character.

Amongst the richer classes of Europe there has been, during a thousand years and more, a desire for change which has led to increasing alterations of fashion. Until recently the poorer classes were content to wear a customary dress. In India fashions have hardly changed during many centuries.

There are tribes with some pretensions to culture and much skill in handicraft and agriculture that have remained ignorant of the art of writing until they learnt from Christian missionaries that they might express their language

in Roman characters. Yet pictorial writing appears to be an obvious development of such elementary acquaintance with drawing as is possessed by most savages. It seems easy to represent the idea of a house by a rough picture of one, and it is surprising that the art of writing pictorially—or ideographically—did not become

as widespread as the use of fire or of the loom. It was the idea upon which Egyptian hieroglyphics were elaborated : they were eventually

turned to express syllables or letters, but continued to be used ideographically until classical days. The cuneiform characters of Mesopotamia were similarly of pictorial origin. The natives

of North
and South America were familiar
with the use
of pictorial writing ; and in the Bolivian
museum
at La Paz there is a parchment, of
comparatively
recent date. on which Indian hands
have repre-
sented pictographically so abstruse a
subject as
the tenets of Christianity. Ideographs
are still
used by the Chinese. and in a less
degree by the
Japanese. They have one great
advantage:

As also the inhabitants of Scandinavia during the
Bronze age.